# HART0035: Advanced Lecture in the History of Art: Early Modern Bodies

rosemary.moore.09@ucl.ac.uk

(Spring Term 2018)



## 1

Katherine Park, in The Italian Renaissance in the twentieth century: acts of an international conference, Florence, Villa I Tatti, June 9-11, 1999, Olschki, Florence, 2002, vol. 19, pp. 321–325.

## 2

Julia L. Hairston, Walter Stephens, in The body in early modern Italy, Johns Hopkins University Press, Baltimore, 2010, p. vii-x.

#### 3

Hans Belting, in Likeness and presence: a history of the image before the era of art, University of Chicago Press, Chicago, 1994, pp. 458–490.

#### 4

Megan, Holmes, in The idol in the age of art: objects, devotions and the early modern world, Ashgate, Farnham, 2009, pp. 159–181.

#### 5

Daniela, Bohde, in Bodily extremities: preoccupations with the human body in early modern European culture, Ashgate, Aldershot, 2003, pp. 10–47.

Katherine, Park, in The body in early modern Italy, Johns Hopkins University Press, Baltimore, 2010, pp. 61–73.

### 7

Lorraine Daston and Katharine Park, in Wonders and the order of nature, 1150-1750, Zone Books, New York, 1998, pp. 173–314.

## 8

G. Harcourt, Representations, 1987, 28-61.

#### 9

Lorraine Daston, Katharine Park, in Wonders and the order of nature, 1150-1750, Zone Books, New York, 1998, pp. 21–60.

### 10

T. Ghadessi, I Tatti Studies in the Italian Renaissance, 2013, 16, 491–523.

## 11

Bronwen, Wilson, in The Renaissance world, Routledge, New York, 2007, pp. 452-480.

#### 12

Patricia, Simons, in Language and images of Renaissance Italy, Clarendon Press, Oxford, 1995, pp. 263–311.

## 13

Elizabeth A. Honig, in Painting and the market in early modern Antwerp, Yale University Press, New Haven, Conn, 1998, pp. 19–52.

# 14

S. McTighe, The Art Bulletin, , DOI:10.2307/3177419.

## 15

Frances Gage, in Painting as medicine in early modern Rome: Giulio Mancini and the efficacy of art, The Pennsylvania State University Press, University Park, Pennsylvania, 2016, pp. 87–119.

## 16

G. A. Johnson, in A Companion to Art Theory, eds. P. Smith and C. Wilde, Blackwell Publishing Ltd, Oxford, UK, 2002, pp. 61–74.

## 17

Jacqueline Marie Musacchio, in Images, relics, and devotional practices in medieval and Renaissance Italy, Arizona Center for Medieval and Renaissance Studies, Tempe, Ariz, 2006, vol. v. 296, pp. 139–156.

#### 18

J. W. O'Malley, October, , DOI:10.2307/778638.

#### 19

Bette, Talvacchia, in Taking positions: on the erotic in Renaissance culture, Princeton University Press, Princeton, N.J, 1999, pp. 101–124.

#### 20

Thomas, Laqueur, in Making sex: body and gender from the Greeks to Freud, Harvard University Press, Cambridge, Mass, 1990, pp. 63–113.

# C. W. Bynum, Renaissance Quarterly, 1986, **39**, 399–439.

# 22

Jill Burke, The Art Bulletin, 2006, 88, 482-495.

# 23

J. Burke, Art History, 2013, **36**, 714–739.

## 24

Patrizia, Bettella, in A Cultural History of the Human Body: In the Renaissance, eds. L. Kalof and W. F. Bynum, Bloomsbury Academic, London, Paperback edition., 2014, vol. volume 3, pp. 149–181.

## 25

Victor Ieronim, Stoichit

ă, in The self-aware image: an insight into early modern meta-painting, Cambridge University Press, Cambridge, 1997, pp. 198–267.

26

Victor Ieronim, Stoichit

ă, in The self-aware image: an insight into early modern metapainting, ed. L. Pericolo, Harvey Miller Publishers, London, New, improved, and updated edition., 2015, pp. 228–289.

27

Pamela H. Smith, in The body of the artisan: art and experience in the scientific revolution, University of Chicago Press, 2004, pp. 95–128.

### 28

Fredrika H. Jacobs, in Defining the Renaissance virtuosa: women artists and the language of art history and criticism, Cambridge University Press, Cambridge, 1997, pp. 27–63.